MOVING FORWARD

FIVE-YEAR STRATEGIC PLAN

PREPARED BY

ONTARIO ARTS COUNCIL

MARCH 1988

ONTARIO
ARTS
COUNCIL

151 Bloor Street West
Suite 500
Toronto Ontario
M5S 1T6
(416) 961-1660

91-03270/

I am pleased to present, on behalf of the Board of the Ontario Arts Council, this Five-Year Plan for the strategic development of the arts.

We have spent eight crowded months crafting the plan, and we offer it with some pride. All of us--Board Members and Staff together--shared fully in the intense consultation, study and deliberation that produced it, with the assistance of external consultants Ogilvie Ogilvie and Associates.

As always, however, our principal consultants were the artists of Ontario, their sponsors and supporters. We invited more than 200 key arts people from all regions of the province to assist us in the planning process. And, as always, they responded generously with their expert acumen and insight.

We trust that they will find this plan worthy of their contribution and that we will continue to enjoy their close support in its implementation.

We are about to celebrate our anniversary: 25 years of service by the Ontario Arts Council since its creation in April, 1963. Those years have witnessed the emergence of the arts as a vital social and economic factor of life in Ontario.

This plan launches us into our next quarter-century with renewed purpose and vigor.

Sonja N. Koerner
Chair

March 1988

Table of Contents

	Page
Introduction	1
The Ontario Arts Council and the Five-Year Planning Process	4
Goal 1: Financial Stabilization and Growth	6
Goal 2: Audience and Community Development	12
Goal 3: Artistic Development and Growth	17
Goal 4: Arts Research and Promotion	22
A Few Words About Money	24
Summary and Conclusions	27

Appendices

I	Ontario Arts Council Objectives and Governing Principles	29
II	The Growth of the Arts in Ontario	33
III	The Five-Year Strategic Planning Process	35
IV	The Magnitude and Economic Impact of the Arts in Ontario	40
V	Goal 1: Strategic Initiatives with Budget Projections	42
VI	Goal 2: Strategic Initiatives with Budget Projections	48
VII	Goal 3: Strategic Initiatives with Budget Projections	54
VIII	Goal 4: Strategic Initiatives with Budget Projections	59

"At work, the potter sits before a lump of clay on the wheel. Her mind is on the clay, but she is also aware of sitting between her past experiences and her future prospects. She knows exactly what has and has not worked for her in the past. She has an intimate knowledge of her work, her capabilities, and her markets . . .

"All these things are working in her mind as her hands are working the clay. The product that emerges on the wheel is likely to be in the tradition of her past work, but she may break away and embark on a new direction. Even so, the past is no less present, projecting itself into the future.

"In my metaphor, managers are craftsmen and strategy is their clay . . . "

"Crafting Strategy," by Henry Mintzberg,
Professor of Management, McGill University,
in the Harvard Business Review, July-August,
1987

Ontario Arts Council Five-Year Strategic Plan

Introduction

Artists stand at the centre of all arts practice. From the artist's capacity to communicate with sound and colour, rhythm and light, movement and language, all art is born. Without the artist's ability to practice his/her art, there is no literature, no music, no dance, no painting, no theatre, no filmmaking--no art of any kind.

Yet the artist's talent alone--assuming the time to create and the materials to work with--is rarely enough to fulfill an artistic vision. Intermediaries are also needed to link artists with their publics. These intermediaries take the form of theatre companies, publishing houses, art galleries, dance companies, orchestras, cinemas, opera companies and the other types of venues and structures typically known as **arts organizations**.

When both artists and arts organizations are present, an **arts infrastructure** is created, making a rich artistic life possible for the whole community.

In Ontario, the emergence of a broad and distinctive arts infrastructure is relatively new. Yet its roots go back many decades. Among the many factors that contributed to its growth and development are:

.Major advances in the level of **education** in the province, especially at the post-secondary level. A provincial commitment to equal opportunity in education, backed by massive increases in public spending in the 1950s and 1960s, has produced a new generation of Canadian-trained artists and arts audiences. Included among the post-secondary institutions established during this period are many offering advanced training in the arts and arts administration.

.Significant **immigration** from countries with long-standing artistic traditions. Fully half of the five million people who immigrated to Canada after the Second World War settled in Ontario. Included were thousands with professional artistic training and experience, who chose to pursue artistic careers in Ontario--often in fields like dance and opera, then still in their infancy. Others joined the ranks of a burgeoning arts audience, seeking in their new home the artistic enrichment they had known abroad.

.Continuing pressure toward greater **urbanization**. As the percentage of Ontario's population living in communities of 10,000 or more continued to grow, so did the opportunities for artistic exposure and expression. Artistic development has long been linked with the growth of cities, just as it has with higher levels of education.

.Advancements in **communications** technologies. The arts rely on communications. With the advent of television, satellite communications, computers and related technologies, there have been major changes in the ways the arts are practised and the ways audiences obtain access to arts experience. The products of an urban artistic sensibility can now be transmitted instantaneously to the most remote parts of the province and vice-versa, extending the reach of the arts--and thereby the arts infrastructure itself--further than ever.

As important as these four factors have been in contributing to Ontario's artistic growth and development, it is doubtful whether the current infrastructure could have been achieved without a fifth ingredient: the development of **public policy** to support the arts.

This manifestation of political will has been consistent with a recognition world-wide that indigenous artistic activity is crucial to nationhood, and therefore in the best interests of the state. The concern for cultural sovereignty is perhaps a reaction to the absurdity of defending nationality by military force alone, or to the inadequacy of basing nationhood only on language or frontiers. Perhaps it is a way of balancing the destructive threat of a nuclear age. Or perhaps it represents a new consciousness of what it means to be civilized.

Whatever the reasons, the impact of public support for the arts in Ontario has been profound. That support has taken three broad forms:

1. **Public Broadcasting**
   The federally supported CBC and Radio-Canada (both television and AM and FM radio), and the provincially supported TVOntario and CJRT-FM, have been major stimuli generating indigenous cultural products. Thousands of actors, writers, musicians, dancers, filmmakers, choreographers and related technicians have advanced their art through public broadcasting, reaching not only every part of Ontario but every part of the world. The current arts infrastructure is inconceivable without the role played by public broadcasting.

2. **Facilities Development**
   Many art forms require specialized venues for their presentation to the public. In recent years, public bodies at the federal, provincial, regional, and municipal levels have invested hundreds of millions of dollars in building arts facilities province-wide. Theatres, concert halls, libraries, art galleries and many other kinds of cultural facilities have been built with major infusions of public dollars. Although all the real needs have still not been met, the physical plant that has been put into place, especially since Canada's centennial year, is truly impressive.

3. **Direct Subsidy**
   Learning from the experience of other countries, and following the creation of the Canada Council by the federal government, Ontario adopted a policy of direct subsidy of the arts in 1963 when it founded the Ontario Arts Council (OAC). Today, public funding from all levels of government constitutes one-third of the revenues of non-profit professional arts organizations in Ontario. Of that proportion, OAC contributes somewhat less than half. The arts infrastructure in Ontario could not have developed its current breadth and maturity without this sustained commitment of direct financial support.

This third area of public policy--direct subsidy of the arts and the work of the Ontario Arts Council--provides the context for the present document.

The Ontario Arts Council and the Five-Year Planning Process

The Ontario Arts Council is an agency of the Ontario Government. The Council is charged with promoting the development of the arts province-wide, its legislative mandate being to "promote the study and enjoyment of and the production of works in the arts."

Although it is not the only provincial body with an arts-related mandate--it is part of a ministry, Culture and Communications, that is responsible for several other cultural agencies and programs--OAC has sole responsibility for arts funding based on artistic quality. The Council predates the establishment of a ministry of culture by more than a decade. (OAC's objectives and governing principles are outlined in **Appendix I.**)

When it was founded in 1963, OAC had a government appropriation of $600,000 to cover its first two years. During that time it awarded grants to 58 professional arts organizations in 20 communities. Today its appropriation exceeds $28 million annually. Each year it awards over 1,200 grants to arts organizations and over 2,100 grants to individual artists, in an estimated 200 communities. (For a summary of this growth and an indication of how it has changed OAC's thinking, see **Appendix II.**)

In the 25 years of its operation, OAC has built up expertise in the needs of artists and arts organizations in each of the disciplines it assists. This expertise resides not only in the Council's 10 specialized granting offices, but more importantly in the hundreds of artists and arts administrators consulted annually as part of OAC's peer-assessment processes. By seeking artists' advice to assist its own decision-making, OAC has challenged them to articulate more clearly the conditions necessary to practise art. In turn, the Council has been able to design over 90 granting categories and programs that speak directly to the needs of Ontario's artists.

When, on the eve of its 25th anniversary, the Council undertook an eight-month planning exercise to chart its course for the next five years, it was only natural that it first sought guidance from Ontario's artists through a widespread series of consultations. Planning at OAC is not the same as planning in most other organizations. OAC is an enabling body, not a producing one: it does not make art itself, but helps make it possible for others to engage in professional arts practice.

As a result, the Council's objectives are not product oriented as much as process-oriented.

A public agency like OAC cannot plan the activities of the hundreds of arts organizations and thousands of individual artists who make up the arts infrastructure in Ontario. Instead, the challenge is to determine where, within the total system the Council's interventions would be most helpful. Pursuing this objective has engaged OAC in a rigorous dialogue both externally and internally for almost a year. (For a summary of the planning process, see **Appendix III.**)

This document summarizes the results of that process. It is called a "Five-Year Strategic Plan" because it lays out a roadmap over a five-year period, identifying strategic areas where the Council must do more if it is to make significant progress in fulfilling its developmental mandate from the people of Ontario.

More than an operational plan for a single organization, this is a developmental strategy for an entire sector of society--the arts sector--which employs many tens of thousands of Ontarians, and enriches the lives of millions. (For an overview of the magnitude and impact of the Ontario arts sector, see **Appendix IV.**)

Goal 1: Financial Stabilization and Growth

Understanding how the arts are financed is crucial to an appreciation of the strategy adopted by OAC. Basically, there are three economic forces at work in the arts.

1. **Marketplace Economics**
   The arts operate in a marketplace environment where consumers are expected to pay for what they get. The price that can be set for any particular arts product or experience is subject to the same market pressures that influence the price of other services and commodities in society. There is common wisdom at play in each artistic community as to what the market can bear at any given time. The income to arts organizations and individual artists from this source is referred to as "earned revenue."

2. **Voluntary contributions**
   The arts have a long history of private philanthropy, whether through the unpaid services of artists, the work of volunteers, or the financial contributions of private citizens and corporations. Most non-profit arts organizations in Ontario have charitable tax status, which allows them to give tax receipts for private donations. All boards of non-profit arts organizations serve on a voluntary basis. In addition, many thousands of individuals donate their services and time to keep the arts alive.

3. **Public Subsidy**
   Like most Western nations, Canada pursues a policy of public subsidization of the arts. In Ontario, direct subsidy is usually restricted to non-profit arts organizations and individual professional artists chosen through peer assessment. The rationale for public subsidy closely resembles that used when public education was introduced in Ontario a century ago: the arts represent a public good, and the benefits of artistic practice should not be restricted to a privileged few.

These three economic forces have a dual impact on the arts in Ontario. From one perspective, they form a continuum in which all arts practice can be placed.

This continuum places commercial practice at one end, the subsidized non-profit sector in the middle, and amateur activity at the other end.

Commercial Arts	Non-Profit Arts Sector	Amateur Activity

Commercial arts include cultural industries such as feature films, recording, publishing, and commercial theatre. Amateur activity includes recreational pursuits such as community theatre, amateur musical groups, Sunday painting, and a host of other activities that provide meaningful arts experiences to practitioners and audiences alike, but are not practised professionally. The middle sector--the non-profit professional arts sector--includes the theatre companies, public galleries, dance companies, symphony orchestras, artist-run centres and other organizations that have traditionally been the focus of public funding bodies like OAC, and which employ the majority of professional artists in Ontario.

Yet from another perspective, all three forces are at play simultaneously in any arts activity, regardless of where it falls on the continuum. Many cultural industries are recipients of public funds, and the success of many amateur groups in attracting paying audiences is legendary. Unlike the extremes of the continuum, however, where one or another economic force is dominant, the non-profit sector involves all three in precarious balance. Funding in this sector typically breaks down as follows:

Earned Revenue	-	50%
Public Funding	-	35%
Private/Corporate Funding	-	15%

Although earned revenue is the largest source of income in this sector, voluntary contributions are understated, since they exclude significant contributions of services and time for which no specific dollar value is given.

No matter what method of accounting is used, however, the fundamental economic issue facing the arts today is not a question of **how**, but of **how much**.

Simply stated, **the arts sector is seriously under-financed. The total from all revenue sources does not cover the costs of what is being done now.** Until this revenue gap is bridged, the bigger job of planning for renewed growth and long-term development cannot begin.

The existence of this revenue gap has been recognized for many years. Despite concerted self-help measures to solve the problem--improved management practices, growing audiences, high-quality product, and aggressive fund-raising initiatives--arts organizations continue to operate in a **deficit-budgetting environment.**

This chronic under-financing is sapping the strength and short-changing the potential of the arts infrastructure. It cannot be satisfactorily resolved through one-time-only deficit-reduction schemes. Both the federal and provincial governments have introduced deficit reduction programs on several occasions during the last decade, and the results have always been the same: the debt load of arts organizations has been relieved at a single moment in time, but the ongoing needs of the sector have remained unanswered, leading to an inevitable repetition of the original financial crisis.

The people most severely hit by this revenue shortfall are artists. It is they who are inevitably the first to be laid off, to take reductions in pay, to have projects scaled down, deferred or cancelled. And with low earnings to begin with, and usually no eligibility for unemployment benefits, their resulting economic and human costs--not to mention the cultural loss to the community--are horrendous.

Reponding effectively to the under-financing problem is the first priority of the Ontario Arts Council's five-year strategic plan. The first goal of the plan is to **enhance financial stabilization and growth in the arts sector** by addressing three separate issues:

1. **the need to improve the net income of individual artists;**
2. **the need to improve the net revenues of arts organizations;**
3. **the need for multi-year funding for artists, groups, and arts organizations.**

Until a major effort is made to stabilize the existing arts infrastructure by increasing net income for professional artists and arts organizations, the additional demands of growth in the arts cannot be tackled reasonably.

Assuming a current OAC funding base in this area of $20.6 million, OAC has established that this goal will require an increase to its base of $6.0 million in Year 1 (1988/89), with gradual increases to the request level in the four subsequent years, as follows:

Goal 1:
Financial Stabilization and Growth
($ thousands)

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5
Base		20,602	26,577	33,652	42,052	52,252
Increase		5,975	7,075	8,400	10,200	10,965
New Base	20,602	26,577	33,652	42,052	52,252	63,217

The additional funds will be allocated according to a deliberate strategy of making long-term stabilization possible. The specific initiatives OAC will pursue are summarized on the following pages, arranged according to the issues they address. Exact allocations to individual art forms and granting offices will be determined through OAC's internal budgetting process.

1. **Improving the net income of individual artists:**

   (a) **Increasing the number and size of OAC grants to individual artists.**
   Grants to individual creative artists purchase time for them to practise their art, and offset some of their requirements to divert creative energies into secondary employment in order to survive. The median grant level is currently under $1,500, and must more than double over the next five years.

   (b) **Enabling organizations to increase fees to artists.**
   OAC must increase its grants to artistic groups and organizations to enable them to increase their wages and fees--the primary source of income for performing and interpretive artists. This will provide payment to artists more commensurate with their talents, training and contribution; allow the organizations to attract even more skilled and experienced artists; and enable organizations to offer more prolonged periods of employment.

   (c) **Stimulating art consumption in the broader community.**
   OAC must help to improve the market and distribution channels for the work by

individual professional artists. This will stimulate the demand for artists' work and generate higher earned income for artists.

2. **Improving the net revenue for arts organizations:**

   (a) **Increasing operating grants to arts organizations, both large and small.**
   Excluding the five major institutions--the Canadian Opera Company, the National Ballet, the Stratford and Shaw Festivals, and the Toronto Symphony--OAC's mean operating grant to the remaining 470 core arts organizations in all regions of the province is $24,000. OAC wishes to more than double this level of support over the next five years. This would allow for more confident planning; strengthen administration; generate more earned and donated income; produce better quality product; and provide greater economic benefits for the communities in which the organizations are located.

   Ontario's five major performing arts institutions constitute a keystone in the arts infrastructure. Currently they receive a total of $5.5 million in operating funding. Despite record-level box office returns and fundraising, collectively they posted a deficit of $6.5 million at the beginning of 1987/88. OAC wishes to double their funding over the next five years. This would make possible such planned developments as the move of the COC and National Ballet into a new ballet/opera house, and the extension of the Shaw Festival into a Toronto-based winter season.

   (b) **Providing research assistance to arts organizations for maximizing other sources of revenue.**
   OAC wishes to assist arts organizations to develop and implement plans to increase their revenues from other sources. This would not be as a substitute for OAC funding, but as support for strengthening appeals to the full spectrum of income sources.

   (c) **Offering marketing and other advice directly to arts organizations.**
   Little has been done to enlarge the marketing and fund raising resources available to arts organizations, even though these issues have been raised repeatedly in arts studies. OAC wishes to initiate such a service.

3. **Providing multi-year funding to artists and arts organizations.**

   (a) **Giving multi-year grant commitments where appropriate.**
   Much arts activity involves projects that take several years to complete, especially among senior artists and larger organizations on multi-year planning cycles. OAC wishes to honor the spirit of such multi-year plans through administrative changes within its own annual granting cycles.

Taken together, these initiatives will stabilize the funding base of the existing arts infrastructure in Ontario. They will provide a more secure foundation upon which future development can grow. (For a more detailed account of each initiative, and the funds to be allocated to each over the next five years, see **Appendix V.**)

Goal 2: Audience and Community Development

OAC has a developmental mandate--the active verb in its legislative mandate is **to promote**--and its sphere of influence is clearly intended by legislation to be **province-wide** (see **Appendix I**).

Despite OAC's many successes, it is evident that the benefits of current arts activity are not equitably available either geographically or demographically to all Ontarians.

Some of these inequities are intrinsic to particular art forms--the need for specialized production or exhibition facilities, or the requirement of a sufficient audience base to underwrite the costs of production. But others are the result of inadequate programming and funding to provide the kind of equality of opportunity in the arts--even on a modest scale--which has been so impressively achieved in health and education.

OAC recognizes that broadening the availability of the arts is not simply a one-sided issue of providing more product. In a developing field like the arts, it is also necessary to address the demand side of the equation: to animate and educate new audiences, who will in turn make increased arts activity possible.

OAC has therefore made the second goal of its strategic plan **to stimulate increased audience and community development**, and will be addressing six major challenges within this goal:

1. **the need to ensure adequate resources for the arts in the educational system;**
2. **the need to increase the size and quality of discriminating audiences for the arts;**
3. **the need to ensure improved linkages with the amateur sector and local arts infrastructure;**
4. **the need to build a strong and vital environment for the arts in all regions of Ontario;**
5. **the need to address the special needs of Northern Ontario;**
6. **the need to address the increasingly pluralistic nature of Ontario.**

Clearly, this is a long-term goal that can never be met by OAC alone. Yet the need to coordinate and focus resources--human and other--to confront the above issues is very real. The task is entirely appropriate to OAC's mandate and expertise.

Identifying the levels of funding to implement this plan has been especially frustrating for OAC, given the scope and size of the needs to be addressed. By restricting itself to a primarily animating role, however, OAC believes it can make significant progress in this area with an addition to its base of approximately $3 million per year over the next five years, as outlined below:

Goal 2:
Audience and Community Development
($ thousands)

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5
Base		2,878	5,843	8,978	12,438	15,353
Increase		2,965	3,135	3,460	2,915	3,050
New Base	2,878	5,843	8,978	12,438	15,353	18,403

The specific initiatives OAC will introduce as part of its strategy to stimulate increased audience and community development are summarized below, according to issue. Each will be financed from a specific portion of the additional funds identified above, although exact allocations to individual granting offices will be determined through OAC's internal budgetting process.

1. **Ensuring adequate resources for the arts in the educational system:**
   (a) **Establishing working group to advance arts interests in educational system.**
   OAC will work with other committed players in the arts and education fields (including those involved with teacher training, curriculum development, materials preparation, educational broadcasting, etc.) to explore ways of increasing the educational system's allocation of resources to the arts. The trend toward reductions in arts programs due to resource constraints must be reversed, and new arts programming and activities undertaken by Ontario schools.

   (b) **Extending existing programs that put professional artists and arts productions in the schools.**

OAC is proud of its pioneering work in bringing professional artists into Ontario schools, but sobered by the fact that funding limitations mean only a small minority of schools is served in any one year. The benefits of these programs must be extended to more schools in more communities, if greater equality of opportunity in access to the professional arts is to be achieved. Extending existing programs will also enhance the income opportunities for participating artists--poets, visual artists, playwrights, musicians, actors, writers, craftspeople, film and video artists, and others.

(c) **Creating new programs aimed at young audiences.**
Meaningful arts exposure in the early years is a powerful stimulus for an adult interest in the arts. Ontario's school system provides an avenue for the arts to touch the life of every child in the province. OAC will initiate new programming approaches to build youth awareness of, and interest in, the arts.

2. **Increasing the size and quality of discriminating audiences for the arts:**
   (a) **Increasing the touring of excellence in all arts disciplines.**
   OAC must build on its successful audience-development work to date by significantly expanding the number and types of tours. Such expansion will expose audiences to many different art forms. It will help them to develop a better understanding of the standards of excellence that characterize professional arts achievement, whether by individuals, small (and often experimental) groups, or major companies.

   (b) **Establishing specialized programs to reach new audiences.**
   OAC will assist the arts community to develop concrete strategies for reaching new audiences. Possible marketing tools include innovative uses of radio, television and direct mail, both as means to inform the public of what is available, and as direct distribution channels to extend the reach of the arts.

   (c) **Developing community appreciation and education programs.**

OAC has identified a growing need to increase the public's awareness of and experience with a broader range of art forms. Individual artists and arts organizations will be assisted in developing innovative and creative programs to enhance community appreciation and understanding of the arts.

3. **Ensuring improved linkages with the amateur sector and local arts infrastructure:**
   (a) **Increasing funding to local arts coordinating bodies.**
   Ontario has an impressive network (more than 70, and still growing) of community-based arts coordinating and programming bodies, in the form of local and regional arts councils, and cultural centres/centres culturels. The majority operate with minimal paid staff, and all rely on the services of literally thousands of volunteers for tasks like preparing newsletters, sponsoring local activities, running cooperative booking and ticketing services, and advocating local arts interests with municipal councils. OAC will increase its support to these bodies to extend the traditional reach of the arts and to strengthen audience development at the community level.

   (b) **Expanding assistance to amateur arts organizations.**
   OAC will expand the assistance it currently offers to amateur arts organizations, to make available the services of professional artists as workshop leaders, consultants, teachers, etc. Such linkages between the professional and amateur sectors help to build more informed audiences, raise the aspirations and abilities of non-professionals, and expand the opportunities for professional artists to demonstrate and teach their art.

4. **Building a strong and vital environment for the arts in all regions of Ontario:**
   (a) **Increasing arts outreach programs.**
   OAC will increase funding support for outreach-type programs in all arts disciplines and granting offices. Regional disparities continue to be a major barrier for artists, arts organizations and audiences, and more must be done to assist the arts in communities distant from major urban centres.

(b) **Developing an enhanced regional presence for OAC.**
OAC will do more to be seen around the province. Increased travel by board, staff and consultants will extend the consultative and advisory resources of the organization. It will also enhance the likelihood that individuals and groups can avail themselves of existing and future OAC programs and services.

5. **Addressing the special needs of the arts in Northern Ontario:**
   (a) **Creating and maintaining developmental programs specifically targeted to the North.**
   Given its huge geographical area and small population, Northern Ontario poses unique challenges to arts development, which require special treatment. OAC will enhance existing programs and develop new ones in ways specifically targeted to the circumstances of living and working in the North.

6. **Addressing the increasingly pluralistic nature of Ontario:**
   (a) **Revising existing programs and establishing new ones to overcome cultural barriers to access.**
   Ontario is an increasingly pluralistic society, with people from many different ethno-cultural backgrounds--including indigenous Native cultures--living and working in the same environment. OAC will do more to ensure that cultural background is not a barrier to either artists or audiences in accessing arts programming and support.

Increased audience and community development is a major goal for OAC, and a crucial element in its five-year strategic plan. (For more detail on each initiative, and an indication of the resources to be allocated to each, see **Appendix VI.**)

Goal 3: Artistic Development and Growth

To excel, artists and arts organizations cannot stand still. Change is inherent in all creative process, and the arts must have the means to move forward if society is to reach the higher levels of consciousness the arts make possible.

In this context, artistic development is much less quantitative than the kinds of growth targeted earlier in this document regarding infrastructure stabilization and audience development. Here, development is seen in personal terms, with a primary emphasis on the development of the individual.

OAC has identified the needs of artists and arts administrators for professional growth as a central component in its strategy. The third goal in this plan is **to increase opportunities for artistic development and growth** through addressing seven distinct needs:

1. **the need to increase professional development and training opportunities for artists;**
2. **the need to ensure the development of new art forms;**
3. **the need to ensure the quality and quantity of sites appropriate to the creation, production, and presentation of the arts;**
4. **the need to increase arts administrative expertise among board, management and staff of not-for-profit arts organizations;**
5. **the need to provide adequate access to quality technological resources for artistic purposes;**
6. **the need to increase access to the commercial sector's production, distribution and marketing resources for the arts;**
7. **the need to promote linkages with international arts activity.**

Because this goal is more qualitative than quantitative, and because it touches on several spheres where other government bodies have primary funding responsiblity, the additional funds identified by OAC for this component of its strategy are correspondingly modest--less than $2 million per year.

As is reflected in the five-year allocation detailed below, new programs would be phased in gradually as OAC gains experience and expertise in this area.

Goal 3:
Artistic Development and Growth
($ thousands)

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5
Base		660	1,845	3,760	5,700	7,685
Increase		1,185	1,915	1,940	1,985	2,285
New Base	660	1,845	3,760	5,700	7,685	9,970

As with other goals in OAC's strategic plan, specific initiatives have been developed which will be financed from the funds allocated to this goal. Each initiative has been given a tentative allocation as part of the planning process, but specific allocations to individual granting offices will be determined through OAC's internal budgetting process.

The initiatives OAC will introduce to increase opportunities for artistic development are summarized below, arranged according to issue.

1. **Increasing professional development and training opportunities for artists:**
   (a) **Increasing professional development grants to individuals and organizations.**
   Like other professionals, artists at every stage in their careers need opportunities to advance their skills and move on to higher levels of achievement. OAC will increase the funds available to individual artists and organizations for professional development opportunities, including apprenticeships, master classes, independent study and travel, and a range of other professional development options.

   (b) **Offering professional development workshops directly to artists.**
   To date, OAC has played a minimal role in offering advisory services directly to artists, in large part due to its own staffing constraints. OAC will build on the expertise it has gained in areas such as touring and marketing, and develop materials and workshops of direct relevance to the needs of artists and groups, as appropriate.

2. **Ensuring the development of new art forms:**
   (a) **Providing adequate project funding in all offices.**
   New forms of artistic expression and activity typically surface at OAC through applications for project funding. Yet these are the funding categories most vulnerable to cutbacks in periods of financial constraint. OAC is committed to encouraging innovative work in the arts, including work in multi- and cross-disciplinary settings, and will provide adequate project funding in all offices to ensure that new work is supported.

3. **Ensuring the quality and quantity of sites appropriate to the creation, production and presentation of the arts:**
   (a) **Consulting with capital-funding bodies.**
   OAC does not fund the construction or renovation of arts facilities. But it does have a broad understanding of how such facilities work, through its ongoing funding relationships with organizations typically charged with operating them. OAC will work more closely with capital-funding bodies to advise on how capital resources for the arts can be maximized.

   (b) **Developing a network of arts centres.**
   Broadening the use by artists of existing facilities is as important to OAC's strategy as encouraging new facilities. OAC will promote the development of networks of arts centres province-wide to increase artists' access and encourage exchanges of all kinds.

4. **Increasing arts administrative expertise among board members, management and staff of not-for-profit arts organizations:**
   (a) **Increasing funds for workshops and seminars.**
   Many arts service organizations provide excellent programs in arts administration and board development. OAC will increase its support to these programs, and will offer greater support to arts groups to avail themselves of these and other opportunities for developmental workshops and seminars.

   (b) **Developing and enhancing support for the training of individual arts administrators.**
   OAC will offer financial support to individual arts administrators to advance their professional skills and undertake specialized

training. This will complement the programs offered by arts service organizations, and parallel the professional-development assistance available to artists.

(c) **Increasing the use of administrative consultants.**
For three years OAC has successfully contracted with administrative consultants to work directly with arts organizations facing serious organizational problems. OAC will expand this service and assist a broader range of client organizations.

5. **Providing adequate access to quality technological resources for artistic purposes:**
   (a) **Initiating study of the needs and opportunities for greater access to new technologies.**
   Artists consistently bring insight and innovation to the use of new technologies, and are stimulated in turn by the potential of technology to expand the boundaries of traditional artistic practice. OAC will work with bodies such as the Ministry of Culture and Communications and the Ministry of Industry, Trade and Technology to explore practical ways in which artists can achieve better access to new technologies.

6. **Increasing access to the commercial sector's production, distribution, and marketing services for the arts:**
   (a) **Undertaking study of a funding program for increased commercial access.**
   The commercial sector offers tremendous potential to artists for broader public exposure and increased earned revenues. OAC will work closely with the Cultural Industries Branch of the Ministry of Culture and Communications to develop a more proactive role for OAC in improving artists' access to this sector.

7. **Promoting linkages with international arts activity:**
   (a) **Investigating funding program to address international access and exposure.**
   The needs and opportunities of Ontario's artists are not confined by provincial boundaries. Many individuals and companies have achieved actual or potential international stature. OAC must expand its

horizons to achieve improved international linkages for artists. To this end, the Council will work closely with the Ministry of Culture and Communications and others to develop a program specifically targeted to international access and exposure.

These initiatives will not produce art, but they will make it more possible for Ontario artists and arts organizations to excel. Unlike world-class athletes, most artists are engaged in life-long careers, which may not peak until 20 or 30 years after formal training is completed. Yet at every stage of their careers, artists need not only the means to continue in their field, but also the opportunities and resources to move forward. Goal three--increasing opportunities for artistic development and growth--makes this latter need its priority. (For further details on each initiative, and an indication of the funding allocated to each over the next five years, see **Appendix VII.**)

Goal 4: Arts Research and Promotion

Little rigorous research on arts practice has been done in Ontario. Reliable and updated statistics on artists, arts activity and arts audiences are few and far between. Consequently, systematic analysis of the arts sector is in its infancy.

Neither the arts nor the province as a whole are well served by this vacuum. Claims for or against specific policies become the focus of heated debate, and in the absence of measurable fact, little progress is achieved.

OAC is not a research body. That role is traditionally played by governments (statistics comes from the Latin root "status", meaning state), universities or independent institutes specially funded for the purpose. But OAC finds itself unable to fulfill its broader advocacy role to promote the arts without access to better research findings.

As a result, OAC has identified the need for enhanced research activity as a distinct element in its five-year strategic plan, tied as it is to OAC's broader advocacy mandate. The fourth goal in OAC's strategy is **to undertake a new role in arts research and promotion** through addressing the following challenge facing OAC:

1. **the need to increase the voice and role of the Ontario Arts Council on behalf of artistic concerns.**

Because OAC believes that the bigger research role belongs to others, it is adding only $200,000 per year for this goal over the next five years. Yet the need is very real, and so too is OAC's commitment to take the initiative.

Goal 4:
Arts Research and Promotion
($ thousands)

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5
Base		N/A	75	275	475	675
Increase		75	200	200	200	250
New Base	N/A	75	275	475	675	925

The initiatives OAC will introduce are summarized below.

1. **Increasing the voice and role of the Ontario Arts Council on behalf of artistic concerns:**
   (a) **Establishing a formal research capacity within OAC.**
   OAC will undertake original research projects in the arts and assist the research activities of others. Of particular importance will be the establishment of a reliable database on the professional, not-for-profit arts sector in Ontario, a task that will be immeasurably aided by OAC's new on-line computer system. No equivalent database currently exists in Ontario.

   (b) **Integrating research findings into a coordinated communications strategy.**
   OAC will pursue a more proactive stance in disseminating the facts about arts activity to a broader set of publics, including the taxpayers of Ontario who play such a crucial role in making things happen. Research and analysis findings will be folded into a range of communications activities already in place at OAC.

As modest as these initiatives appear, they will make a very real contribution in a field where no other player has yet stepped forward to fill the need. OAC is in a good position to gather accurate data with minimal disruption to the arts sector, and can use this data to empower the entire community. Arts research and promotion represent an inexpensive yet compelling goal in OAC's over-all strategic plan. (For further details on these initiatives, see **Appendix VIII.**)

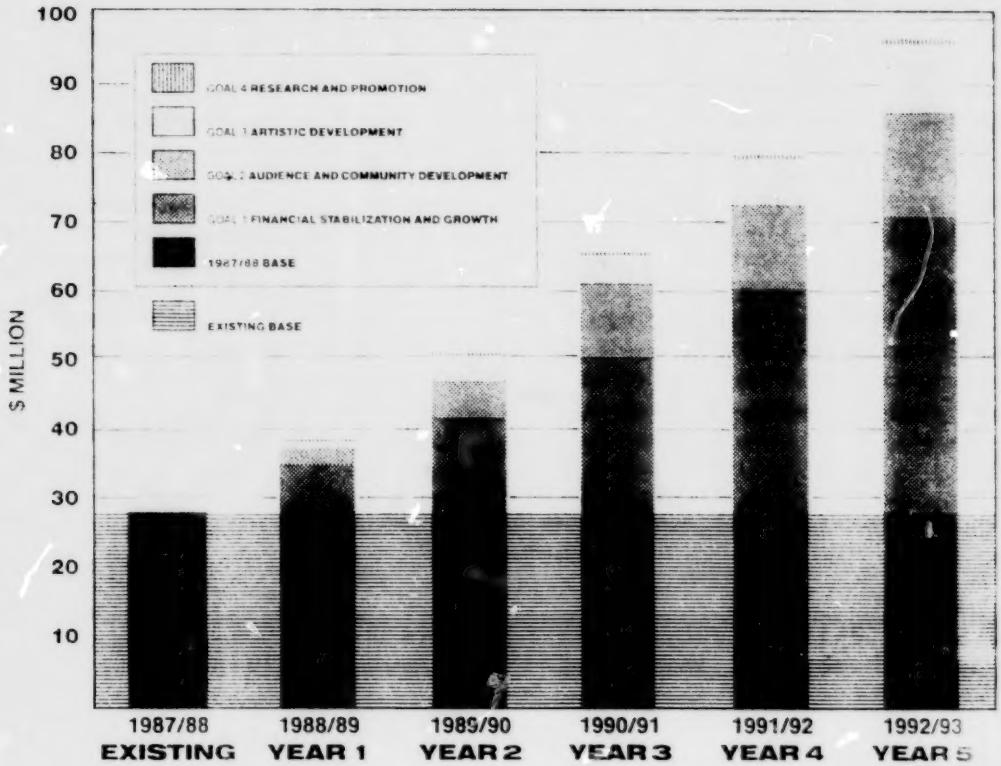
A Few Words About Money

When the Ontario Arts Council began its five-year planning process, it assumed that a doubling of its base allocation to $60 million by 1992/93 would meet its needs.

Five months into the planning process, pressures totalling over $70 million in additional funding had been identified for the first year alone, and base funding projections by 1992/93 approached $380 million.

The strategic plan presented here employs a severely scaled down strategy to add $68.4 million to OAC's base over five years, yielding a total allocation by 1992/93 of $96.4 million. How this new base will be allocated to OAC's four major goals over each of the next five years is illustrated below.

OAC FIVE-YEAR STRATEGIC PLAN:
ALLOCATION OF NEW FUNDS BY GOAL

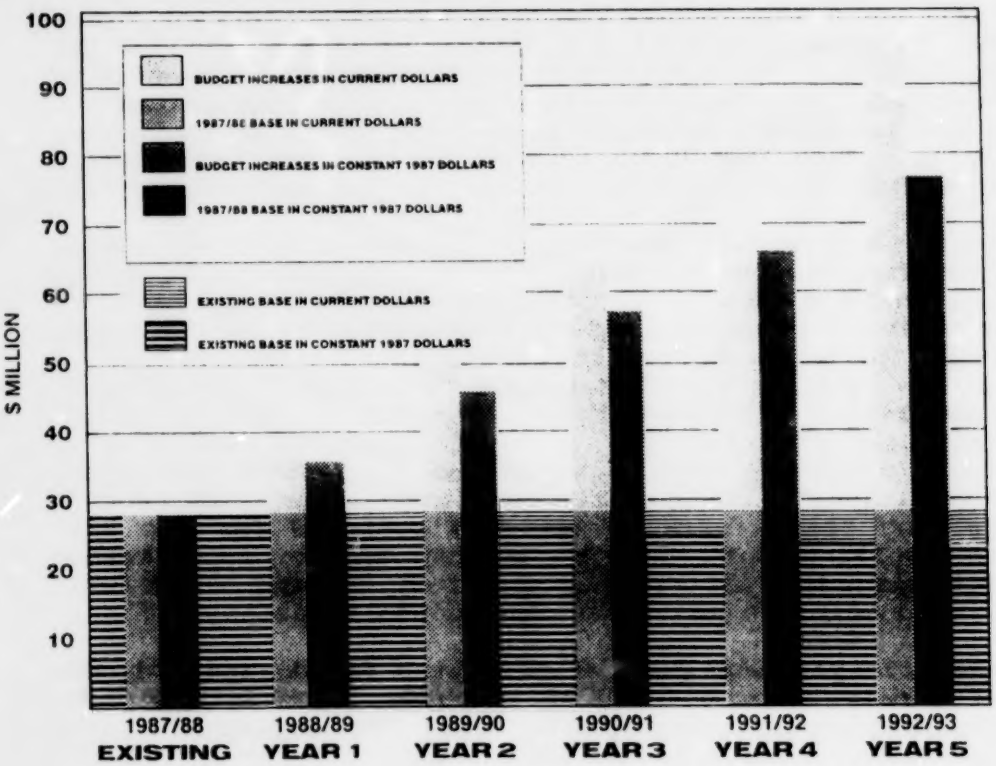


A few qualifications should be added at this point.

First, all funding figures employed in OAC's strategic plan are expressed in current, rather than constant, dollars. If OAC's five-year projections are controlled for inflation, the figures shrink considerably. Assuming an annual inflation rate over the next five years of 4.5%, OAC's projected 1992/93 allocation of $96.4 million is reduced to $77.6 million in 1987 dollars. Similarly, the increase to base requested over the next five years falls from $68.4 million to $55.1 million in 1987 dollars.

The likely impact of inflation on OAC's strategic plan is illustrated in the graph below.

PROJECTED IMPACT OF INFLATION ON OAC FIVE-YEAR STRATEGIC PLAN
(ASSUMES ANNUAL INFLATION RATE OF 4.5%)



In addition, all costs of administration have been included in the request figures attributed to each goal. Excluding the costs of direct services to the community, OAC believes that it can keep its administrative expenses to the current low figure of 12.7% of total expenditures. The only unknown in this equation relates to the pressures OAC anticipates for additional office space and meeting rooms, since its existing accommodation is now fully utilized. Capital expansion is likely.

OAC's five-year strategic plan assumes a significantly increased funding commitment to the arts on the part of the Province. As impressive as Ontario's record is in breaking new ground in arts support, current funding levels are not adequate to do the job. With arts industry revenues exceeding $4.25 billion annually (see **Appendix IV**), OAC's base funding of $28 million is little more than a fraction of the tax revenues this sector produces for governments at all levels.

Although a significant increase to OAC's current base, the proposed 1992/93 allocation of $96.4 million is well under 1% of what Ontario already spends to subsidize health care. In fact, the entire amount could be offset by existing lottery proceeds dedicated by law to culture and recreation, but currently held back from allocation by the Ontario Government.

Next to fields like health and education with long histories of public subsidy, the arts sector is a new kid on the block. It is, however, growing up very quickly. Its full impact on the community has scarcely begun to be reflected in public subsidy levels, but a major shift toward greater public support is inevitable.

Today's society is characterized by a gradually aging population, with higher levels of education and a growing female work force. The audience for the arts is swelling both demographically and in real terms. With it, the political support is growing which will make possible a major advance in public policy.

After 25 years of pioneering in the field, and a decade of barely keeping ahead of inflation, the Ontario Arts Council has developed a strategy for moving the arts forward at a cost Ontarians can afford.

Summary and Conclusions

The Ontario Arts Council is an agency of the Ontario Government charged with promoting the arts province-wide.

This document details the results of an eight-month strategic planning process OAC undertook in 1987 on the eve of its 25th anniversary.

The arts sector OAC assists is part of a broader arts industry with an estimated provincial economic impact of $6.8 billion, and employment in excess of 100,000 Ontarians.

Because OAC's role is primarily developmental and enabling in nature, its strategic objectives are process- rather than product-oriented.

OAC's five-year strategic plan articulates four major goals:

1. **financial stabilization and growth**
   .addressing under-financing of the arts sector through complementary strategies to increase base income for professional artists and arts organizations;

2. **audience and community development**
   .stimulating audience and community development by broadening the arts' reach to specialized audiences and underserved areas of the province;

3. **artistic development and growth**
   .promoting artistic advancement through professional development, extended facilities, and access to technological, commercial and international sector resources;

4. **arts research and promotion**
   .initiating original research and communicating arts research findings to a broader public.

Each goal responds to one or more issues identified during the planning process--17 issues are addressed in the strategic plan --and incorporates a series of initiatives--32 in total--which OAC will undertake over the next five years.

These goals and initiatives are sectoral. They relate not to one community or art form alone, but to the province and the arts in their entirety, and flow organically out of OAC's 25 years of programming experience.

Funding requirements are significant but affordable, as detailed below.

OAC's Five-Year Strategic Plan
Funding Requirements
($ thousands)

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5
Base		28,000	38,200	50,525	64,525	79,825
Increase						
Goal 1		5,975	7,075	8,400	10,200	10,965
Goal 2		2,965	3,135	3,460	2,915	3,050
Goal 3		1,185	1,915	1,940	1,985	2,285
Goal 4		75	200	200	200	250
Subtotal		10,200	12,325	14,000	15,300	16,550
New Base	28,000	38,200	50,525	64,525	79,825	96,375

Although sizable relative to OAC's base, these requirements represent a tiny fraction of total arts industry revenues ($4.25 billion in 1986) and are fully achievable within the budget of Canada's richest province.

Like the arts themselves, OAC's strategic plan is more than the sum of its parts. It is a portrait in miniature of how the arts work, with artists at the centre, and presents a vision of what the Ontario Arts Council can do now to play a fuller and more productive role--its **legislated** role--in the lives of all Ontarians.

APPENDIX I

OAC OBJECTIVES AND GOVERNING PRINCIPLES

The legislation creating the Ontario Arts Council was passed in 1963 and enabled the creation of a cultural agency with a fairly open-ended mandate and role:

> **"It is the function of the Council and it has the power to promote the study and enjoyment of and the production of works in the arts, and to such end may,**
>
> **(a) assist, cooperate with and enlist the aid of organizations whose objects are similar to the objects of the Council;**
>
> **(b) provide through appropriate organizations or otherwise for grants, scholarships or loans to persons in Ontario for study or research in the arts in Ontario or elsewhere or to persons in other provinces or territories of Canada or any other countries for study or research in the arts in Ontario;**
>
> **(c) make awards to persons in Ontario for outstanding accomplishments in the arts."**

Under the Act, the arts are defined as "the arts of theatre, literature, music, painting, sculpture, architecture or graphic arts, and includes any other similar creative or interpretative activity."

The original mandate was described by the then-Premier, the late Honourable John Robarts in the following way:

> "We are giving the Council the widest possible scope in order that it may have as large an impact on the cultural life of our province as possible."

With the establishment of the Ministry of Culture and Recreation in 1975, this "widest possible scope" changed and a division of labour and responsibilities was developed between the OAC and the new Ministry:

> "The Ministry would carry out its general objectives of overseeing and co-ordinating the government's cultural agencies and handling intergovernmental cultural relations, in the course of developing the broad lines of cultural policy; when it came to actual programs, however, the Ministry would confine itself by and large to types of funding that would not require judgements of artistic merit..."

Exercising such artistic judgement, based on peer evaluative processes, to determine grant support would continue to be the sole purview of the Arts Council.

At the outset of the five-year planning process, Ontario Arts Council Board and staff deliberated on a restatement of objectives.

This new Statement of Objectives reads:

> **The objective of the Ontario Arts Council is to make the arts integral to the lives of Ontarians.**
>
> **We seek a society in which:**
>
> **a) all artists of talent and desire have full opportunities to create art; and**
>
> **b) all Ontarians, regardless of circumstance or location, may share the benefits of the arts.**
>
> **To these ends we seek to play a leadership role in fostering excellence in the arts and in making it available to all.**

Historically, the Ontario Arts Council has developed its approaches and philosophy through a careful process that formally reviews and debates each decision and builds a framework of policy precedents. The development and discipline of these policy precedents have served the Ontario Arts Council well.

In OAC's planning workshops, the following 16 informing principles were distilled from this body of orally-transmitted policy precedents, and to a large extent they state the nature and operation of an arm's-length agency.

1. The OAC will energetically promote the creative pursuit of excellence in the arts and its availability to the widest possible audience, within the context or potential of the art form.

2. The OAC will: a) respond promptly to artistic and community needs, as identified through its various consultative processes; and b) advocate these artistic and community needs to governments and the public.

3. The OAC is committed to the determination of excellence through the "peer assessment" processes.

4. The OAC recognizes the importance of a comprehensive vision of the arts that transcends the interests of the individual art forms and is informed by each and all of them.

5. The OAC will carefully maintain an arm's-length relationship with governments on one hand and the arts community on the other.

6. The OAC is committed to artistic independence and free expression.

7. The OAC will play an advisory role with arts organizations on administrative matters but it will not interfere in creative, artistic judgments.

8. The OAC will promote the highest standards in the education and appreciation of the arts.

9. The OAC will recognize the practising, professional artist as central to the development of the arts.

10. The OAC recognizes the not-for-profit sector as its central focus for organizational support.

11. The OAC will be responsive to the changing and pluralistic needs of the people of Ontario.

12. The OAC recognizes the existence of regional disparities in the Province and will be responsive to these different regional needs.

13. The OAC will ensure that its processes are demonstrably open, fair, flexible and consistent.

14. The OAC will be accountable to the citizens of Ontario, through the appropriate Minister to the Legislature, and will ensure that its funds have been effectively used for the purposes intended.

15. The OAC is committed to liaising with the various other arts development organizations, institutions and governmental bodies.

16. The OAC recognizes the need to balance requirements for stability and momentum of the existing arts infrastructure, while also nurturing new artistic and audience development.

These principles represent the collective wisdom of 25 years of development and interaction with the arts in Ontario.

APPENDIX II

THE GROWTH OF THE ARTS IN ONTARIO

When the Ontario Arts Council began, professional arts practice in Ontario was still in its infancy. Arts activity was extensive, but much of it was disproportionately dependent on the talent and inspiration of a few individuals--usually trained abroad--who sought to build in Ontario the kind of stimulating cultural environment that had developed over centuries in Western Europe.

In its early years, the Ontario Arts Council responded to applicant organizations on a highly individualized basis, concentrating its efforts for the survival of these pioneering, professional ventures. Later, recognizing the central role of the artist in all arts practice, OAC committed itself to identifying and nurturing individual talents in all arts disciplines, and supported the establishment and development of professional arts organizations throughout the province which would advance the interests of artists and their publics through opportunities for training, employment, and artistic production and exhibition.

This nurturing strategy has produced extraordinary results. In 1986/87 the Ontario Arts Council provided support to:

> * 45 **orchestras** in 36 communities * 32 **choirs** * 13 **music festivals** or **concert series** * 12 **musical training programs** * 14 **opera** and **musical theatre** companies * 14 organizations specializing in the presentation of **contemporary music** * 37 **theatre companies**, including 7 **regional theatres** based in London, Ottawa, Thunder Bay, St. Catharines, Sudbury and Hamilton * 8 **French-language theatre companies** * 4 **French-language publishing** groups * 16 **centres culturels** in as many communities * 8 school-based **educational art galleries** * 22 companies regularly **performing in the school system** * more than 30 independent **theatre productions** * some 45 **periodicals** specializing in the arts * more than 40 **book-publishing** firms * more than 220 local **community sponsors** in almost as many communities, providing local performances by professional performing artists * 32 **public art**

galleries in 29 centres * 16 **artist-run centres** in 10 communities * 3 **visual arts schools** * 22 **community arts councils** * over 25 **crafts organizations** * 7 **native peoples' groups** * 10 **folk** or **popular music festivals** * 15 **dance companies** * 3 **dance schools** * some 30 **arts service organizations** * 17 organizations serving the **film, photography and video** field...

In addition, OAC provided grant assistance to some 2,000 individual artists--**painters, sculptors, printmakers, craftspeople, writers, poets, playwrights, composers, choreographers, filmmakers, photographers, video and holography artists, resident in an estimated 200 communities**--to enable them to create original work for the Ontario public.

Now, after two-and-a-half decades of quantitative increase, OAC is faced with a major qualitative change. Arts activity has proliferated and matured to the point that it has become a distinctive and substantive economic sector of its own--a dynamic, invigorating force permanently installed throughout society.

This sectoral transformation has brought the Ontario Arts Council to a new way of viewing--and planning for --the future. Although the individual artist remains central to OAC's work, the emergence of a distinctive arts sector requires that the Ontario Arts Council expand the scope of its vision to address, on a provincial scale and at all levels of activity, the needs of the entire arts infrastructure.

APPENDIX III

THE FIVE-YEAR STRATEGIC PLANNING PROCESS

OAC's Five-Year Strategic Plan was developed over an eight-month period from April to December, 1987.

On April 7th, a request for proposals was distributed to nine consulting firms "to guide and assist the Ontario Arts Council in developing...a set of policy goals and objectives to inform a Five-Year Plan for the organization." Seven written proposals were received, and a short-list of three selected.

Each of the short-listed firms were interviewed by a joint board/staff committee, and the firm of Ogilvie, Ogilvie and Company chosen unanimously for the project at the beginning of May.

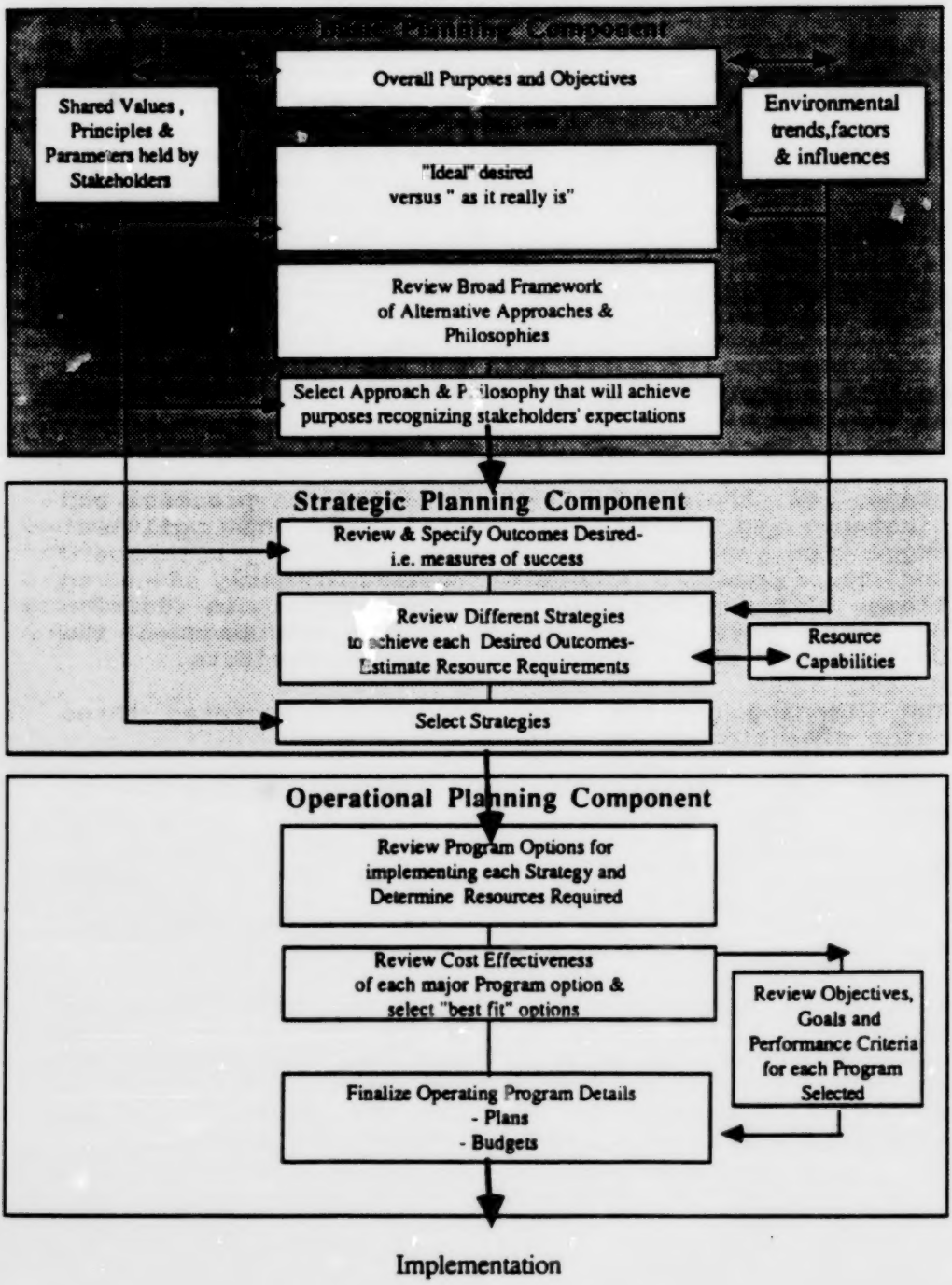
Robb and Lynette Ogilvie worked closely with OAC at all stages of the project in evolving a process and timetable to meet OAC's needs. At the Ogilvies' suggestion, an OAC resource group including both board and staff members was established in early June to liaise with the consultants on the project, in addition to the almost daily contact maintained between the Ogilvies and OAC's Director of Special Projects.

The planning process that evolved incorporated three major dimensions.

First, it conformed to the logical requirement to relate all proposed initiatives to specific goals which would address the overall purposes and objectives of OAC. This was done by employing a conceptual model which distinguished between the basic planning, strategic planning, and operational planning components of the overall planning exercise (see below).

This model shaped the process in two major ways: it provided a strategy or agenda for OAC to move from discussions of basic principles to consideration of specific proposals for action; and it offered a conceptual framework to organize the extended list of strategic issues which emerged during the process.

CONCEPTUAL PLANNING MODEL


Basic Planning Component
Overall Purposes and Objectives
Shared Values, Principles & Parameters held by Stakeholders
Environmental trends,factors & influences
"Ideal" desired versus " as it really is"
Review Broad Framework of Alternative Approaches & Philosophies
Select Approach & Philosophy that will achieve purposes recognizing stakeholders' expectations
Strategic Planning Component
Review & Specify Outcomes Desired- i.e. measures of success
Review Different Strategies to achieve each Desired Outcomes- Estimate Resource Requirements
Resource Capabilities
Select Strategies
Operational Planning Component
Review Program Options for implementing each Strategy and Determine Resources Required
Review Cost Effectiveness of each major Program option & select "best fit" options
Review Objectives, Goals and Performance Criteria for each Program Selected
Finalize Operating Program Details
- Plans
- Budgets
Implementation

Second, the planning process--although "owned" by the Ontario Arts Council, both board and staff--accommodated detailed input from the province-wide communities of interest served by OAC. This was accomplished primarily through the holding of ten full day Soundings during June and July--one for each of OAC's granting offices--in which over 200 arts community representatives from around the province took part in extensive discussions of issues facing the arts and OAC.

Indirectly, community input was also achieved through OAC's ongoing program evaluation activities which include a substantial component of community consultation. To date, the results of 26 program evaluations have been presented to the board, with an additional 25 currently underway. Staff and board discussions at all stages of the planning process were informed by the results of these program evaluations.

Third, the planning process was constructed around the permanent budget cycles of both the Ontario Government and OAC. The original deadline of September 30th for the final report was selected to coincide with the deadline for OAC's provincial budget submission, and although the report deadline was subsequently extended, the budget submission deadline was achieved through completing those portions of the project relevant to OAC's 1988/89 request.

In addition, the planning process was designed to complement--and not replace--OAC's existing internal budget cycle. Global resourcing at the objectives and strategic planning levels were both achieved, but the final responsibility to allocate funds on a program-by-program and office-by-office basis has been reserved to the Council, where responsiveness and flexibility can be maximized.

When the planning process is viewed chronologically, these three prerequisites--conceptual integrity, community input, and consistency with ongoing planning and budgetting cycles--can be seen as leitmotifs in all stages of the project.

May, 1987

- consultants conduct extensive interviews with staff and board
- three-tiered strategic planning model adopted
- establishment and first meeting of Resource Group to prepare for board/staff workshops

June

. consultants facilitate two-and-a-half days of workshops involving board and senior staff
. environmental assessment completed, and discussion paper prepared for community Soundings
. second meeting of Resource Group to prepare for workshop aimed at clarifying basic objectives and strategic goals
. community Soundings begin

July

. Soundings completed, and 10 Sounding reports prepared
. consultants facilitate full-day workshop of board and senior staff to clarify goals and objectives
. 85 separate issues extracted from Soundings reports and board/staff workshops
. two Resource Group meetings held, and decision made to reduce number of issues further and commence resourcing discussions

August

. 85 issues distilled to 21, and organized under 4 major goal statements
. consultants facilitate full-day workshop with board and staff
. 21 issues reduced to 17, and 17 issues priorized by board and staff
. means/ends charts prepared, with over 100 options identified to address the 19 priorized issues
. Resource Group meets twice

September

. 32 best-fit options chosen to respond to the 17 priorized issues
. consultants participate in full-day workshop with senior staff
. specific resource allocations for each option developed based on past experience and the priority ranking of each option
. global resourcing agreed to by Council for inclusion in OAC's provincial budget submission
. 5-year cashflow projections developed globally based on past experience with grant up-take rates

October

. Resource Group meets and extends deadline for project to allow for additional stage of detailed operational resourcing
. Council sets December 8 meeting date to consider final report
. staff develop detailed operational proposals for each of the 32 best-fit options with 5-year cashflow projections

November

. OAC defers approval of operational proposals to established internal budget process
. materials generated by planning process integrated into single report
. final report prepared and circulated to board and staff

December

. final report considered and approved by Council

January-March, 1988

. report edited and translated into French
. special edition of NB (OAC's newsletter) devoted to Five-Year Strategic Plan and Economic Impact Study commissioned from Waterloo University
. Five-Year Strategic Plan transmitted to Minister and publicly released

APPENDIX IV

THE MAGNITUDE AND ECONOMIC IMPACT OF THE ARTS

The magnitude of the arts sector in Ontario can be gained from the following findings of a new Arts Council-commissioned study from the University of Waterloo:

* 107,769 Ontarians were employed in the arts industry in 1983, with a total of 182,160 engaged in all aspects of arts-related employment.

* Almost half of Canada's visual artists live in Ontario, as do more than half of actors and musicians. Ontario produces between 75% and 90% of all English-language Canadian books, feature films, sound recordings, and television drama.

* Arts industry revenue in 1986 was $4.25 billion, of which $1.45 billion was spent on wages and salaries.

* The size of the fine arts audience in Ontario is estimated to be 2,838,600 individuals, with actual attendance totals considerably higher. Estimates of 1986 attendance figures for the performing arts alone were six million.

* The impact of the arts industry on the provincial economy today is estimated at $6.80 billion, with the contribution of the Ontario arts industry to the national economy calculated at $8.92 billion.

Despite these impressive figures, the majority of Ontario's artists and artistic organizations are barely able to survive financially.

More than half (54 per cent) of Canada's self-employed artists--such as writers, painters, sculptors, craftspersons, composers, choreographers, filmmakers, photographers and video artists--had no taxable income in 1980. In constant 1971 dollars, the average income of these artists in 1980 was $4,352--a real decline from the 1974 figure of $4,835.

And the situation is little better among employed artists, such as actors, dancers and musicians.

In 1981, the national average wage per employee was $17,982. But in the Ontario arts labor force (excluding the media) the average total income per employee was less than half that: $8,415. In the visual arts, the average was $8,635; in the performing arts $8,597; and, among writers, editors and translators $7,581.

By 1986, the national average wage climbed to $23,550, an increase of 30.9%. Even assuming an equal and parallel growth in the arts, the average artistic wage in Ontario in 1986 would be a bare $11,000. And a straightline projection at the same growth rate would put it still well under $15,000 by 1992.

The organizations that employ these artists--and all the other necessary administrators, technicians, artisans and related trades people--are similarly stretched to their economic wits' end.

APPENDIX V

GOAL 1: STRATEGIC INITIATIVES WITH BUDGET PROJECTIONS

Goal 1: To Enhance Financial Stabilization and Growth in the Arts Sector.

Issue 1: The need to improve the net income for individual artists:

(a) Increasing the number and size of OAC grants to individual artists.

OAC's current median grant to individual artists is less than $1,500. This support is intended to purchase time for individual creative artists to hone their art and offset some of their individual requirements to divert creative energies into secondary employment to survive.

Enhancing this support to artists will, among other things: . . . enable/encourage composers to create work for special audiences and communities, such as youth and community orchestras . . . provide choreographers with the necessary independence to provide full concert programs without incurring crippling personal debt . . . raise the average grant to authors from the current $2,000 to something nearer $5,000 and provide mid-career writers with recognition for their accomplishment . . . allow some 30 playwrights extended residencies with producing theatre companies . . . assist artists in the film, photography, video and electronic communities to produce more, high-quality work . . . enable some artists, particularly in the visual arts field, to remain in the regional residencies of their choice . .

OAC proposes to increase the average individual grant by approximately $450 to $1,950 (for a 32% increase) in year 1 and eventually to a $2,260 increase for a total annual median grant of $3,760 (for a 151% increase) by year 5.

(b) Enabling arts organizations to increase fees to artists.

Increasing OAC grants to artistic groups and organizations will enable these organizations to increase their wages and fees, the primary source of income for performing and interpretive artists. This will: provide payment to artists more commensurate with their talents and contribution; allow the organizations to attract even more skilled and experienced artists; and enable the organizations to provide more prolonged periods of employment to artists.

By way of example, in the Music field, this initiative would . . . assist a regional symphony to raise the base salaries of musicians from an average of $8,000 . . . enable some chamber music ensembles and music festivals to begin to pay appropriate fees to musicians and artistic directors . . . allow most organizations to maintain a stable complement of musicians and singers, thus retaining those artists in the profession, honing their skills.

In Dance, this enhanced support would permit companies to extend their seasons and provide more employment for dancers, whose incomes have been effectively frozen for the last five years.

Similar benefits would be seen in all the other arts fields.

(c) Stimulating art consumption in the broader community.

Stimulating the consumption of excellent works of art in the broader community of Ontario will serve to improve the size, share of and distribution channels in the marketplace for the works of individual professional artists. This initiative might include assistance to the publishing community for individual and co-marketing ventures on behalf of authors; to galleries and exhibition centres for campaigns to "demystify" the purchase of art work; to Franco-Ontarian artists to assist them in reaching their market with innovative approaches; to dance artists to create promotion videos to sell their work and solicit commissions; and many other imaginative approaches.

Issue 2: The need to improve the net revenue for arts organizations:

(a) Increasing operating grants to arts organizations, both large and small.

Increasing operating grants to the spectrum of organizations, large and small, that form the foundation of the provincial arts infrastructure is a central component of OAC's strategic plan. Inadequate base support handicaps all these organizations in a number of areas . . . they are unable to attract, hold or develop the best artistic talents because of the low salaries and fees they must offer . . . administrative operations, including marketing and fundraising are understaffed and starved for resources . . . the creation and presentation of new art products, programs and productions is severely constrained by limited artistic budgets.

Excluding the five Major Institutions, the mean operating grant to these 470 core organizations, located throughout all regions of the province, is $24,000.

OAC plans to raise the mean level by $3,715 in Year 1, gradually increasing to an average increase of $5,670 in Year 5. Though by no means abundant, these increases would allow the organizations to: a) plan development with heightened confidence; b) secure skilled administrative services to allow them to operate efficiently and generate more earned and donated income; and c) provide more, high-quality artistic product to the public. And, not insignificantly, new infusions of funds into the operating budgets of these organizations would have immediate direct and indirect impact on the communities in which they are located.

Ontario's five Major Performing Institutions--the Canadian Opera Company, the National Ballet, Stratford and Shaw Festivals and the Toronto Symphony--constitute a keystone in the arts infrastructure. Collectively, they reach the broadest public--live and electronically--with productions that meet international

standards of excellence. They present to the world Canada's proudest achievements in the classic performing arts. They are principal employers of Canada's most talented performers and artisans.

Despite record-level box office returns and fundraising, however, collectively they posted a deficit of $6,540,000 at the beginning of the 1987/88 fiscal year. Recent growth in operations of the Major Institutions has resulted in Ontario Arts Council's aggregate subsidy falling, as a percentage of their total budgets, from 9.3% in 1985/86 to 8.2% in 1987/88. Canada Council support to these organizations has similarly declined from 9.8% to 8.2%.

OAC proposes to double its operating support to the majors by Year 5.

(b) **Providing research assistance to arts organizations for maximizing other sources of revenue.**

Recognizing the desirability of increasing revenues from the full spectrum of sources, this initiative is designed to assist arts organizations to develop and implement plans for increasing their revenues from sources other than OAC. Given OAC's long-term commitment to financially supporting these organizations, this initiative is designed to increase their revenues, not to find substitutes or replacement funding for OAC support.

(c) **Offering marketing and other advice directly to arts organizations.**

This initiative is directed at increasing the marketing and fund raising resources and expertise available to and in the arts organizations. Although repeatedly mentioned in numerous studies of the arts, little has been done to date to tackle the problem.

Through this initiative, OAC would develop the capacity to provide to organizations in all regions professional counselling in the organization and mounting of effective marketing and fundraising campaigns.

Issue 3: Providing multi-year funding to artists and arts organizations:

(a) **Giving multi-year commitments where appropriate.**

OAC will consider introducing multi-year grant commitments where appropriate (e.g. for senior artists, for multi-year projects, for larger organizations on multi-year planning cycles, etc.).

Although OAC cannot legally commit funds which have not yet been appropriated to it by government, it can administratively honor the spirit of such multi-year plans informally, as it proceeds through its annual granting cycles.

FIVE-YEAR BUDGET PROJECTION BY GOALS, ISSUES AND OPTIONS

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5	Totals
GOAL: 1. FINANCIAL STABILIZATION AND GROWTH							
1. Increase income of individual artists							
(a) Increase grants to individuals	3,304,138	980,000	1,000,000	1,450,000	1,750,000	2,015,000	7,195,000
(b) Enable organizations to increase fees		1,000,000	1,175,000	1,750,000	2,250,000	2,750,000	8,925,000
(c) Stimulate art consumption		50,000	300,000	50,000	50,000	50,000	500,000
2. Improve arts organizations' net revenue							
(a) Increase grants to organizations	17,297,924	3,795,000	4,375,000	5,000,000	6,000,000	6,000,000	25,170,000
(b) Provide research assistance		75,000	100,000	75,000	75,000	75,000	400,000
(c) Provide marketing advice, etc		75,000	125,000	75,000	75,000	75,000	425,000
3. Multi-year funding							
(a) Give multi-year grant commitments							
TOTALS	20,602,062	5,975,000	7,075,000	8,400,000	10,200,000	10,965,000	42,615,000

APPENDIX VI

GOAL 2: STRATEGIC INITIATIVES WITH BUDGET PROJECTIONS

Goal 2: To Stimulate Increased Audience and Community Development

Issue 1: The need to ensure adequate resources for the arts in the educational system:

(a) Establishing working group to advance arts interests in educational system.

OAC intends to work with a committed group of major players in the arts and education field (e.g. those responsible for teacher training, curriculum development, materials preparation, educational broadcast, etc.) to explore ways and means of increasing the educational system's allocation of resources to the arts for students. The recent years of resource constraints in the educational system have resulted in arts programs of all kinds being reduced. OAC intends to use persuasion and problem-solving to develop and implement mutually beneficial solutions.

(b) Extending existing programs that put professional artists and arts productions in the schools.

OAC will enrich existing programs which put professional artists and arts productions in the schools (currently only a small minority of schools can be served in any one year). This initiative is to extend the coverage of these programs to more schools in more communities. In addition to its value in audience development among the youth of Ontario, this initiative enhances professional artists' incomes.

This initiative would, for instance . . . double the number of writers and poets visiting school classes ... substantially increase appearances by professional dancers in the school system . . . assist many musical organizations to mount or extend educational

programs, providing school residencies, concerts and classes . . . introduce Franco-Ontarian artists and arts groups, with their distinctive cultural expression, to more schools, both those in francophone communities and those elsewhere where French immersion programs exist.

(c) **Creating new programs aimed at young audiences.**

OAC will establish new programs to give every child in Ontario meaningful arts experience. This initiative to develop young audiences and potential artists will draw upon a variety of programming approaches, such as touring, commissioning works of art for young audiences, etc. The aims are to compensate for some of the cutbacks in arts programming in the educational system and build youth awareness, interest and positive experiences with the arts. In some cases, assistance would be provided to arts and community organizations to arrange residency projects in youthful environments.

Issue 2: The need to increase the size and quality of discriminating audiences for the arts:

(a) **Increasing the touring of excellence in all arts disciplines.**

OAC will increase the touring of excellence in all arts disciplines, especially important in exposing audiences to many different art forms and the standards of excellence which characterize professional achievement. The touring programs funded by the OAC are a major vehicle for increasing access of regional audiences to excellence in the arts, especially in the performing arts. This initiative will build on the successful audience development work to date by significantly expanding the number and types of tours.

The Major Institutions as well as many smaller, more experimental performing companies would be involved in this initiative, together with . . . authors festival tours . . . travelling exhibitions mounted by public galleries, artist-run centres and co-operatives (including those serving filmmakers, photographers and video artists), francophone centres culturels and galeries educatives.

(b) **Establishing specialized programs to reach new audiences.**

OAC will work with representatives of arts organizations to develop and implement new and innovative ways of introducing new audiences to the arts . . . possibly including employment of expert animateurs and consultants . . . assistance with the development of audience development materials, including film and video . . . projects to extend the coverage and circulation of arts periodicals . . . innovative record-distribution and radio syndication programs for musical organizations.

(c) **Developing community appreciation and education programs.**

One of the continuing concerns of the OAC has been the need to increase the public's awareness, interest, education and experiences with a broader range of art forms. This initiative will work with various arts organizations and individual artists to develop innovative and creative programs developing community appreciation and education including . . . performances, exhibitions and demonstrations in new venues such as community/social centres, working environments . . . group residencies in special communities . . .

Issue 3: The need to ensure improved linkages with the amateur sector and local arts infrastructure:

(a) **Increasing funding to local arts coordinating bodies.**

OAC will increase funding to local arts co-ordinating bodies which have potential to play a major role in cultural development at the community level. This initiative would include . . . increased funding to community arts councils and centres culturels to develop and implement programming.

(b) **Expanding assistance to amateur arts organizations.**

OAC will expand/enhance existing programs which assist amateur arts organizations through making available professional artists as workshop leaders, consultants, etc.

Linkages and bridges between the amateur and professional sectors are effective devices for building aspirations, creating and evidencing role models and expanding the professional artist's opportunities to demonstrate and teach his or her art form. This interaction is also a device to increase informed audiences.

Included in this initiative would be . . . guest professionals involved with folk art/music clubs and societies . . . expansion of OAC-funded Theatre Ontario and Theatre Action programs, which provide professional directors, designers, technicians, etc. to community theatre groups . . . extension of Ministry of Culture and Communications Field Staff-recommended grants program in the Community Arts Office, supplying professionally staffed workshops . . . and additional funding to tour Franco-Ontarian visual artists through the galeries educatives network.

Issue 4: The need to build a strong and vital environment for the arts in all regions of Ontario:

(a) Increasing arts outreach programs.

OAC will increase support for outreach-type programs in all arts disciplines and granting offices, a major commitment of Council over the years which now deserves higher funding support. Regional disparities have been and will probably continue to be a major barrier for artists, arts organizations and audiences in communities distant from the major urban centres. OAC intends to make available a broader range of services and assistance to the artists, arts organizations and audiences in these communities to reduce such barriers.

(b) Developing an enhanced regional presence for OAC.

OAC will develop an enhanced regional presence for OAC, building on groundwork of current and past Board members, staff and consultants. One of the major means of increasing regional presence is to increase the personal outreach by OAC staff performing a valuable advisory and consultative role with these communities.

This initiative might include the deployment of discipline-trained animateurs (in the visual arts and dance, for instance); the mounting of OAC-organized regional conferences and meetings.

Issue 5: The need to address the special needs of the arts in Northern Ontario:

(a) **Creating and maintaining developmental programs spcifically targeted to the North.**

OAC will enhance existing programs and create new developmental programs specifically targeted to address the unique challenges posed by the geography and low population density of Northern Ontario. An OAC joint Board/staff Committee on the North has been created to consider specific proposals for a range of services and subsidies to advance Northern arts development.

Issue 6: The need to address the increasingly pluralistic nature of Ontario:

(a) **Revising existing programs and establishing new ones to overcome cultural barriers to access.**

OAC will establish new programs and /or revise existing ones where barriers to access are demonstrated, of particular relevance to Ontario's many ethnocultural groups, Native artists, etc. Senior Staff will work with organizations to explore and prepare submission proposals, etc. Currently a series of Multicultural/Folk Art initiatives are being developed separately in response to special funding from the Ministry of Culture and Communications.

This initiative might include assistance to . . . professional arts organizations to provide specialized programming of a multicultural nature . . . artists writing in languages other than English or French . . . touring of professional ethnocultural performing groups around the province.

FIVE-YEAR BUDGET PROJECTION BY GOALS, ISSUES AND OPTIONS

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5	Totals
GOAL 2. AUDIENCE/COMMUNITY DEVELOPMENT							
1. Arts in education							
(a) Establish working group		25,000	25,000	25,000	25,000	25,000	125,000
(b) Enrich existing programs	1,419,314	500,000	500,000	600,000	500,000	500,000	2,600,000
(c) Establish new programs		285,000	325,000	350,000	300,000	300,000	1,560,000
2. Audience Development							
(a) Increase touring of excellence	923,591	380,000	400,000	425,000	300,000	300,000	1,805,000
(b) Fund specialized programming		225,000	325,000	450,000	240,000	275,000	1,515,000
(c) Develop appreciation/education programs		350,000	350,000	375,000	350,000	350,000	1,775,000
3. Community Development							
(a) Increase funding to local arts infrastructure	265,000	100,000	100,000	115,000	125,000	200,000	640,000
(b) Expand/enhance existing programs	55,000	50,000	50,000	50,000	50,000	50,000	250,000
4. Regional Disparities							
(a) Increase outreach-type programs		415,000	310,000	445,000	465,000	490,000	2,125,000
(b) Develop OAC regional presences	215,000	85,000	75,000	75,000	60,000	60,000	355,000
5. Northern Disparities							
(a) Create/maintain development programs		300,000	400,000	250,000	250,000	250,000	1,450,000
6. Pluralistic Disparities							
(a) Establish/revise programs where barriers		250,000	275,000	300,000	250,000	250,000	1,325,000
TOTALS	2,877,905	2,965,000	3,135,000	3,460,000	2,915,000	3,050,000	15,525,000

APPENDIX VII

GOAL 3: STRATEGIC INITIATIVES WITH BUDGET PROJECTIONS

Goal 3. To Increase Opportunities for Artistic Development

Issue 1: The need to increase professional development and training opportunities for artists.

(a) Increasing professional development grants to individuals and organizations.

OAC will increase professional development grants to individuals and organizations to address their own developmental needs. This is a growing pressure among artists in mid-career, but one with relevance to artists at virtually any stage of their professional lives. This initiative will increase and extend funding to individual artists (for travel, accommodation, supplies and tuition, etc.) and arts organizations responsible for the professional development of artists in their discipline or art form through apprenticeships, master classes, residencies, courses, workshops, seminars, technology and experimental situations, etc.

(b) Offering professional development workshops directly to artists.

OAC will develop and deliver workshops, courses, materials, etc., in areas where direct OAC intervention would seem appropriate. Interventions to date have been limited to individual staff presentations, developmental workshops on touring and marketing, etc., or working with other organizations to develop programs to fill the need.

This initiative might include programs for the exchange of resource data, mounting of professional development "days", "how to" seminars and "laboratory" situations.

Issue 2: The need to ensure the development of new art forms:

(a) Providing adequate project funding in all offices.

OAC will ensure that adequate funds are available in project granting categories in all disciplines to respond to new artistic expression and activity as it surfaces. Often project categories are the first to be cut back in times of financial constraint, making it difficult for pioneering, innovative projects and groups to obtain support. There is a particular need to respond to the emergence of artists working in multi- and cross-disciplinary settings.

Issue 3: The need to ensure the quality and quantity of sites appropriate to the creation, production and presentation of the arts:

(a) Consulting with capital-funding bodies.

OAC will cooperate with capital funding bodies to maximize resources available for arts facilities, and the use of those facilities, advocating the availability of lottery proceeds, the development of funding programs for equipment needed by arts groups, etc. Since the OAC does not have responsibility for "bricks and mortar", this initiative is by definition entirely persuasive.

(b) Developing a network of arts centres.

OAC will assist in developing arts centre networks across the province, accessible to artists working in several media. The purpose of this initiative is to build on and extend the array of facilities (performances spaces, artist-run centres, artist-access centres, cultural centres, centres culturel, etc.) to forge a formal and interactive network among these cultural resource centres to increase programming, development of new methods of presenting works of art to audiences, etc.

Issue 4: the need to increase arts-management expertise among board members, management and staff of not-for-profit arts organizations:

(a) **Increasing funds for workshops and seminars.**

OAC will increase funds available for workshops and seminars in arts and service organizations, both professional and community-based. This initiative is to enhance and expand arts administration and board professional development.

(b) **Developing and enhancing support for the training of individual arts administrators.**

OAC will develop and enhance granting programs for training. In particular, this initiative is to fund training off-the-job for all levels of individuals involved in arts administration. This initiative might include: assistance to conservatories, schools, academies, etc. to provide workshops, classes, symposia in management, curatorial and production skills, promotion and communication, computer technology; interning and sabbatical programs.

(c) **Increasing the use of administrative consultants.**

OAC will increase the use of administrative consultants to work with arts organizations. In the past, OAC has assisted some arts organizations by hiring specialist consultants to solve a variety of typical organizational, marketing, fund-raising or accounting problems. As a result of this initiative, the OAC will be able to make this service available on a broader basis.

Issue 5: The need to provide adequate access to quality technological resources for artistic purposes.

(a) **Initiating study of the needs and opportunities for greater access to new technologies.**

OAC will undertake a study of the needs and opportunities to address technology access. In recognition of the direct involvement of the Ministry of Culture and Communications and the Ministry of Industry, Trade and Technology with this issue, such an undertaking would involve the appropriate consultation and interaction.

Issue 6: The need to increase access to the commercial sector's production, distribution and marketing services for the arts:

(a) Undertaking study of a funding program for increased commercial access.

OAC will undertake a study of needs and opportunities for developing a funding program directed specifically at commercial access/interface. In recognition of the Ministry of Culture and Communication's direct involvement with this issue (especially in the Cultural Industries and Agencies Branch), such an undertaking would involve the appropriate consultation and interaction.

Issue 7: The need to promote linkages with international arts activity.

(a) Investigating funding program to address international access and exposure.

OAC will undertake a study of needs and opportunities for developing a funding program to address international access and exposure. Again, given the Ministry of Culture and Communication's responsibility for international aspects of cultural policy, this investigation would recognize this role and consult accordingly.

FIVE-YEAR BUDGET PROJECTION BY GOALS, ISSUES AND OPTIONS

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5	Totals
GOAL 3. ARTISTIC DEVELOPMENT							
1. Professional Development							
(a) Increase PD grants to individuals/organizations	69,000	300,000	300,000	300,000	300,000	350,000	1,550,000
(b) Develop/deliver workshops, "schools", etc			75,000	100,000	100,000	125,000	400,000
2. New art forms							
(a) Ensure adequate project funding in all offices	571,195	335,000	350,000	350,000	350,000	350,000	1,735,000
3. Sites/Presentation							
(a) Co-operate with capital funders							
(b) Develop arts centres network		255,000	275,000	300,000	300,000	325,000	1,455,000
4. Arts Administration							
(a) Increase funds for workshops/seminars		125,000	100,000	100,000	100,000	100,000	525,000
(b) Develop/enhance granting programs for training			75,000	100,000	125,000	225,000	525,000
(c) Increase use of administrative consultants	20,000	50,000	75,000	75,000	75,000	50,000	325,000
5. Technology Access							
(a) Undertake study of needs and opportunities		35,000	200,000	225,000	350,000	435,000	1,245,000
6. Commercial Access/Interface							
(a) Undertake study of needs and opportunities		35,000	50,000	60,000	85,000	100,000	330,000
7. International Access							
(a) Undertake study of needs and opportunities		50,000	415,000	330,000	200,000	225,000	1,220,000
TOTALS	660,195	1,185,000	1,915,000	1,940,000	1,985,000	2,285,000	9,310,000

APPENDIX VIII

GOAL 4: STRATEGIC INITIATIVES WITH BUDGET PROJECTIONS

Goal 4. To Undertake a New Role in Arts Research and Promotion

Issue 1: The need to increase the voice and role of the Ontario Arts Council on behalf of artistic concerns:

(a) Establishing a formal research capacity within OAC.

OAC will establish an internal research function to do original research and assist in the research activities of others. The Strategic Planning process reinforced the serious lack of a provincial database on the professional, not-for-profit arts sector in Ontario and the need to remedy this problem. This initiative is intended to begin correcting this problem and start the long-term process of building a database and conducting the associated research.

(b) Integrating research findings into a coordinated communications strategy.

This initiative involves the proactive development and implementation of communication and public relations strategies to increase the public awareness of the arts so that they may become an integral part of more and more Ontarians' lives.

The Macaulay Report stated the central issue that produced this goal statement:

> **"...What is crucial is that we understand the significance of the arts in defining and expressing our national, provincial and community life, and that we understand the role of the artist. As valuable as grants or commissions may be, the real strength behind the artist is the public realization that the arts are fundamental to our society..."**

FIVE-YEAR BUDGET PROJECTION BY GOALS, ISSUES AND OPTIONS

	1987/88 Existing	1988/89 Year 1	1989/90 Year 2	1990/91 Year 3	1991/92 Year 4	1992/93 Year 5	Totals
GOAL 4. ARTS RESEARCH AND PROMOTION							
1. Provincial research and promotion of the Arts		75,000	200,000	200,000	200,000	250,000	925,000
(a) Establish research capacity within OAC							
(b) Integrate research in promotion strategy							
TOTALS		75,000	200,000	200,000	200,000	250,000	925,000